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# Songs in the Shade of the Cashew and Coconut Trees

FROM WEST AFRICA TO THE CARIBBEAN

Collected by Nathalie Soussana Illustrations by Judith Gueyfier

**BOOK 1**



the secret  
mountain

# Songs in the Shade of the Cashew and Coconut Trees

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BOOK 1





# 1 N'téné

## GUINEA-BISSAU

I have, I have  
I have so many  
Children all grown up  
I have, I have  
The suffering of a mother  
I have, I have  
Pride in my values

My name is Africa  
Mother to mothers  
My heart is great  
And so is my suffering

I have, I have  
I have so many  
Grandchildren of every colour  
Black and white  
I have, I have  
I also have métis grandchildren  
They are, they are  
My people...

N'téné, n'téné! oh  
N'téné manga-del  
Fidjus garandis  
N'téné, n'téné! oh  
Kanséra di padida  
N'téné, n'téné! oh  
Ma n'na ronka gna pupa

Nha nomi y África  
Mamé di padidas  
Nha korçon garandi  
Suma nha sufrimento

N'téné, n'téné! oh  
N'téné manga-del  
Nétus di tudo côr  
N'téné, n'téné! oh  
Prétus ku branco  
N'téné, n'téné! oh  
N'téné nétus mulatos tambi  
Kê ma i kê oh  
Ma y kê gna djintis...





**Bikilou**

ANGOLA / DEMOCRATIC REPUBLIC OF THE CONGO

Time to sleep, rocking, rocking  
 Time to sleep, rock this child  
 Mama has gone out in the field  
 She has gone out to look for fat crickets  
 You can have the head, if you like  
 I will take the belly, please  
 Please

Rocking, rocking  
 Time to sleep, time to sleep

Hé bikilou ngonzie ngonzi  
 Hé bikilou ngonzi diani mwana  
 Mama mu kiana kieto kele  
 Wele kutu bakila nzéze mazi  
 Hé ntu i wukue diodio  
 Hé bvumu i kiame diodio  
 Diodio

Ngonzie ngonzi  
 Bikilou, bikilou







## Day-0

JAMAICA / TRINIDAD AND TOBAGO

Day-O! Day-O!  
It's daylight and I want to go home

Come, Mister Tallyman  
Come tally my bananas  
It's daylight and I want to go home

Six foot, seven foot, eight foot bunch  
It's daylight, I want to go home

I've come here to work, not to be idle  
It's daylight and I want to go home

Day-O! Day-O!  
Day dah light an' me wan' go home

Come, missa tally man  
Come tally me banana  
Day dah light an' me wan' go home

Six han', seven han', eight han' bunch!  
Day dah light an' me wan' go home

Mi come ya fi wok, mi no come ya fi idle  
Day dah light an' me wan' go home



God above, you are an artist  
God above, you are a true artist  
My God, you are an artist  
Louder!

God above, you are a true artist  
You made the fish with a stomach in their belly  
But you put the shrimp's stomach in its head!  
O God, you are a true artist  
What are you up to now?

Come down to us!  
You made the people  
And you created the animals

Humans, the chimpanzee and the gorilla  
Are all alike  
God created,  
But us—we destroy...

Lóba lá móny sě wedí ē  
Lóba lá móny sě wedí méné  
Lóba ó, sě wedí  
Kilâ !

Lóba lá móny sě wedí méné  
O weki ona sùe ebungá ó dibum  
Ndé ó wélé njanga misă yábū ó mulópō!  
Lóba óó, s wedí méné

O weki ona sùe ebungá ó dibum  
Ndé ó wélé njanga misă yábū ó mulópō!  
À Lóba óó, sě wedí méné nâ!

Wólóló, wólóló...  
Wólóló iyó éé...  
Î, î... î engingi la ye ee?

Ewesé!  
O weki moto a benama  
Ndé ó weká nyama a beyídí

Bowon bwá moto sombo na ewake é  
Lóba a e te weka e  
Ké di e ndé ó nyamse...





## 5 **Ninãncia** CAPE VERDE

Oh, oh, oh, oh my baby  
One, two, three, don't go away  
One, two, three, stay right here  
Go ahead and pout  
Close your little eyes

One, two, three, don't go away  
One, two, three, stay right here  
Give me your little arm  
I will take you  
I will hold you  
If you hold on to me  
I will tell you that you love me

One, two, three  
Count for God  
On my knees  
With your guardian angel  
Oh, oh, oh, oh my baby...

Ò, ò, ò, ò nêê  
Um, dôs, três, ca bô bai  
Um, dôs, três, bô tem f' cá  
Fazê-me quel beicim  
F'tchá bô olhim

Um, dôs, três, ca bô bai  
Um, dôs três, bô tem f' cá  
Estendê quel bracim  
'M qu'rê-be assim  
'M ta pegó-be  
Se bô ca largá-me  
'M ta faló-be qu'bô ta amá-me

Um, dôs, três  
Na conta de Deus  
Na nha ragóce  
Ma bô ònje da guarda  
Ò, ò, ò, ò nêê...





## 6 Amina

GABON

Amina  
Minotelé  
Miiba

Alésiba  
Sénao  
Amina touséba

Pascalina  
Toubelé  
Amina





## 7 Kumandja

### GUINEA-BISSAU

Bend down, bend down  
Go on, bend down  
Whose turn is it?  
Go on, bend down  
Diminga, your turn  
Go on, bend down

Segunda, your turn  
Kufuke, your turn  
Quinta, your turn  
Binta, your turn  
Ossorolo, your turn  
Sáudo, your turn  
Quinta, your turn  
Sáudo, your turn

Kumandja, kumandja  
Sá kumandja  
N'na yla kanhôca?  
Sá kumandja  
Diminga n'kunto  
Sá kumandja...

Segunda n'kunto...  
Kufuke n'kunto...  
Quinta n'kunto...  
Binta n'kunto...  
Ossorolo n'kunto...  
Sáudo n'kunto...  
Quinta n'kunto...  
Sáudo n'kunto...



## 8 Owanan bélé nana GABON

Sleep, sleep  
The child is sleepy

Dodo, dodo  
Owanan bélé nana

16

## 9 Oyiri Marie BURKINA FASO / IVORY COAST / GHANA / GUINEA

Marie dea  
Come, Marie dea  
Braid my hair, Marie  
Braid, braid my hair, Marie

Oyiri Marie  
Oyiri oyiri Marie  
Oun koun dan wo Marie  
Oun koun dan, koun dan wo Marie

17





## 10 Kǔkǔē CAMEROON

My brothers and sisters  
Come play with us

In the front or the back  
Guess where the token is hidden

Cuckoo, cuckoo

Listen to the ducks quack  
The rooster crows, but you think it's a partridge  
The cuckoo sings, but you think it's a partridge  
Listen to the ducks quack

Our parents used to go out in the moonlight  
To play and dance  
We, too, wanted to have fun  
So we would follow them to the party  
They didn't want us there  
They told us to go back to bed  
Because we had school the next day  
But nothing could make us go home

Bona bām  
Búsa lo ye joka

Yé mọ ó bosó  
Yé mọ ó mbúsa  
Ebangándō!

Kǔkǔ , Kǔkǔ ē  
Ebangándō!

Sengá tébelela bé má topo nọ  
Ebangándō!  
Wúba e longi té, wă ná lokwalé  
Ebangándō!

Sodi lérí té, wă ná lokwalé  
Ebangándō!

Wúba e longi té, wă ná lokwalé  
Ebangándō!

Sodi lérí té, wă ná lokwalé  
Ebangándō!

Kobá, bateté mabúsa té m̃di mú e ó m̃ny  
O wala sâ ebangándō ē  
Ndé bis̃pé di e babō ó mbúsa  
Di mapúla sâ ebangándō

Mawípi ma é babō maá  
Bá madípa bis̃ná dí ale kọ iyo  
Ọnyólá ná esukúlu bé e kíele  
Biso pé di wíyé ná di mapúla sâ ē

Sengá té belela bé má topo nọ  
Ebangándō!  
Wúba e longi té, wă ná lokwalé  
Ebangándō!  
Sodi lérí té, wă ná lokwalé  
Ebangándō!







## 12 Papa Danmbala

HAITI

Well before dawn  
We are working  
The sun has already set  
And still we work  
Yet we are all equal  
Created by the same master  
So why are we not free?  
Freedom!

Woy, Papa Danmbala  
Papa Danmbala, Danmbala  
You speak of the works of your children, Papa  
Papa Danmbala, Danmbala  
Open your eyes and look upon us  
Papa Danmbala, Danmbala  
You know that we are your children, Papa  
Papa Danmbala, Danmbala  
Open your eyes and look upon us

Woy, Danmbala, oh  
I ask you: where will you leave your children?  
Papa Danmbala  
I call upon you, Danmbala  
You must come and see your destitute children  
Woy, Papa Danmbala

Jou pako leve  
N ap travay  
Solèy fin kouche  
Gade n ap travay  
Men tout moun se moun  
Se menm Mèt la ki kreye n  
Men poukisa nou pa ka gen libète?  
Libète!

Woy, Papa Danmbala  
Papa Danmbala, Danmbala  
Ou pale zèv pitit ou, Papa  
Papa Danmbala, Danmbala  
Louvri je w pou w gade nou  
Papa Danmbala, Danmbala

Ou konnen n se pitit ou, Papa  
Papa Danmbala, Danmbala  
Louvri je w pou gade nou  
Woy, Danmbala O  
M ape mande w kote w ap kite pitit ou yo  
Papa Danmbala  
M rele ou, Danmbala  
Fò w vini wè nan ki mizè pitit ou ye  
Woy, Papa Danmbala



## A shared history, a journey of discovery

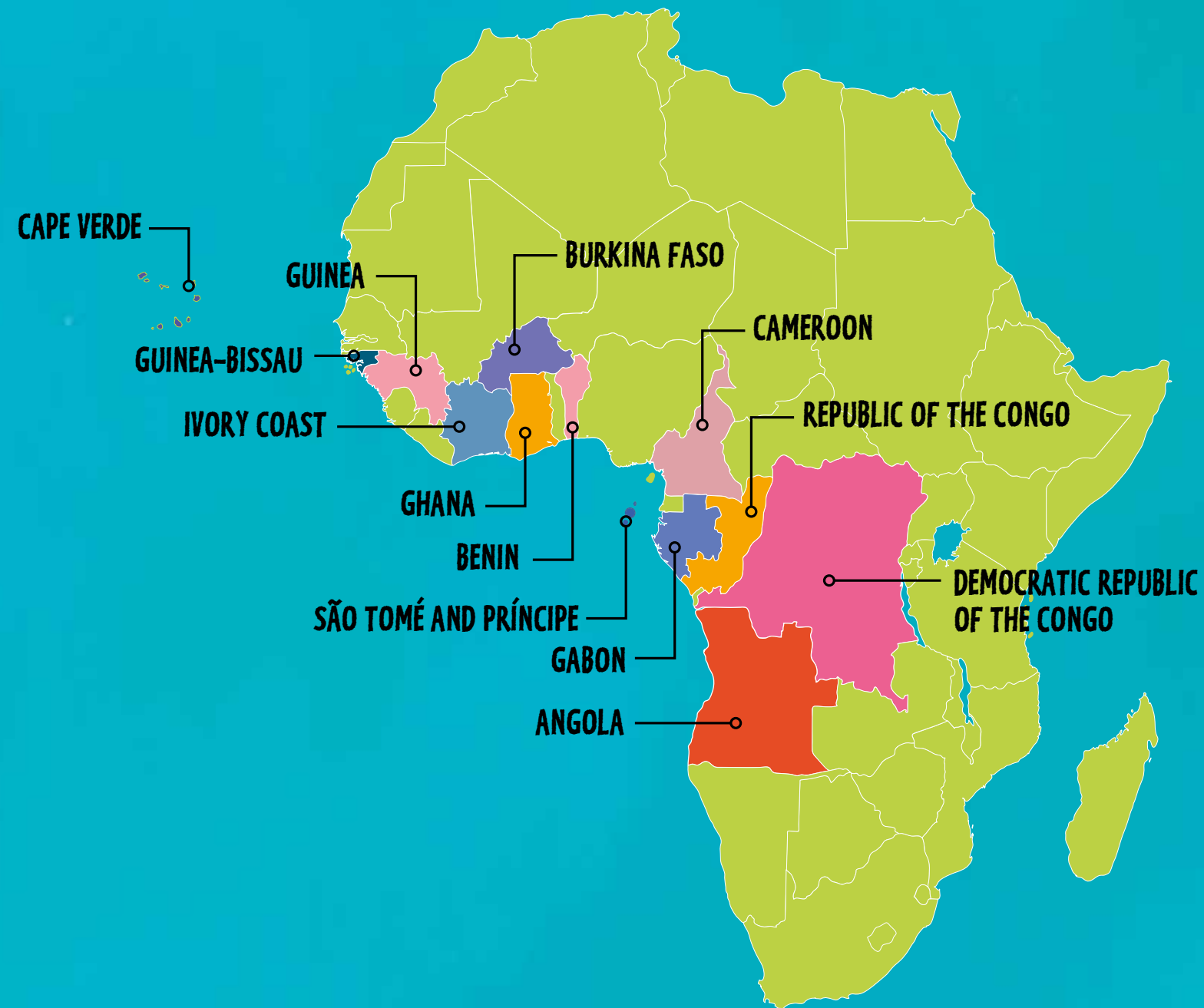
Lullabies, nursery rhymes and traditional songs are more intimate than historical memory, revealing a people's way of life, desires and imagination. Stories ripple through people's lives in legends and memories that are transmitted through the remarkable gift of music.

This collection of Afro-Caribbean songs focuses on the shared history that connects the coastal regions of West Africa with the Caribbean. These nursery rhymes are an integral part of social and cultural life and speak to traditions about daily life, the environment and social relations that are still very much alive. Consider them an invitation to travel from country to country. Through history and time, they also honour a world of complex ancestry united by languages that interact and strengthen one another.



In these everyday stories, one senses the richness and affirmation of individual and collective identities passed on from generation to generation, unhindered by geographical borders. These songs also offer a chance to discover a profusion of cultures, musical genres, diverse languages and places marked by revolution and life-altering exile in the name of slavery and colonialism. At the same time, lyrics sing of legends, carnivals and exuberant festivals—all qualities that defy simple description.

Um, dôs, três, ca bô bai... one, two, three, don't go away. Or, even better, why not embrace the unexpected and embark on a wonderful journey of discovery!





# Children awash in melodies sung by their mothers

In the first months of life, many African children are awash in melodies sung mostly by their mothers to console, pacify or lull them to sleep. A sense of rhythm, acquired from riding on their mothers' backs to steady strides, dancing, and many other shared experiences, creates an awareness of the inherent musicality in their environment.

Traditional education in Africa is collective, integrationist, oral and practical. Teaching involves the spoken word, observation, imitation, play, music and dance. Young children are encouraged not only to develop an identity but also to respect the community's rules and values, and to conform to an assigned role. Education is adapted to the various stages of growth and tends to value the importance, cohesion and solidarity of the group. The entire village participates in education to foster a sense of belonging to the community, with a special place reserved for the parents or other individuals qualified for specific tasks such as rites of initiation and apprenticeship.

26 What could be more appropriate than a lullaby recounting the hopes and concerns of a mother? Honouring the relationship between humans and nature—a recurring theme in this collection of songs—is a core value in African society. The song “Gandú ê” reminds us that we sometimes need the help of creatures smaller than ourselves! Although the heritage of African traditions may be more distant and abstract in the Caribbean, definite traces can be found. The transplanted African population resisted the hegemony and preserved certain fundamental features of African society, including social and family community structures and oral literature. They were never fully dispossessed of the cultural and symbolic values passed on by their ancestors.

# Crossing the Atlantic to the Caribbean

Without a doubt, slavery is the strongest link between sub-Saharan Africa and the Caribbean. In the mid-1400s, the Portuguese—the first Europeans to venture along the Atlantic coast of Africa—deported indigenous populations to Portuguese colonies in places such as Madeira, as well as Cape Verde and São Tomé and Príncipe, which at the time were uninhabited archipelagos. After Christopher Columbus landed in the Antilles in the late 1400s, European nations led by France, Spain, the Netherlands and England became interested in the potential wealth of these far-off islands, especially in the form of spices and sugar cane. The Spanish settled in Cuba, the French in Haiti and the British in Jamaica. The Europeans established triangular trade to exploit these colonies' coveted resources. Their ships sailed from European ports in Liverpool, Nantes and La Rochelle, among others, to the Gulf of Guinea, where they captured, bought and exchanged Black men, women and children, who were bound and piled into the holds of ships crossing the Atlantic to the Caribbean and the Americas.

These enslaved peoples were transported to support economic development by producing commodities sent back to Europe. The trade of enslaved Africans was the inhumane force behind European colonial power. This form of human trafficking continued for 400 years, meeting various forms of resistance, such as the creolization of languages, performance of songs and dances, and the adoption of animist beliefs alongside African rituals (rather than the religions imposed by the colonists). In Cuba, for example, the majority of the population practices Santería, an Afro-Cuban religion handed down by enslaved African ancestors.

Despite the terrible oppression of slavery, those in power never succeeded in limiting the imagination of African peoples. Singing and playing music were acts of resistance and survival. The “Day-O” sung by dock workers in Jamaica and Trinidad and Tobago, and the Vodou serpent god Papa Danmbala all point to the strength of community and identity. The enslaved peoples established new dialects, art forms and hybrid spiritualities. Their rich contribution to the world's musical heritage is indisputable.

# A patchwork of many languages

With several thousand tribes speaking more than 2,000 languages, Africa is the most linguistically and culturally diverse continent. It has also been the focal point of many colonial and postcolonial currents, all of which have left their mark. African borders, determined at the Berlin Conference of 1884, were drawn at the whim of colonial powers without concern for the ethnic, linguistic, religious and political realities of African peoples. Despite their artificial nature, over time, Africans adopted these imposed borders.

# Featuring thirteen languages and dialects

**Cape Verdean Creole.** Non-standardized mixture of Portuguese and African languages spoken on the various islands of the archipelago with different accents and nuances. The Creole heard in this collection is from the Barlavento Islands.

**Duala.** A Nigerian–Congoles Bantu language spoken in the coastal regions of Cameroon.

**Dyula.** A Nigerian–Congoles Manding language spoken or understood by 20 million native speakers in Mali, the Ivory Coast and Burkina Faso.

**Fon.** Lingua franca used in Benin, Nigeria and Togo.

**Guinea-Bissau Creole.** Main lingua franca of Guinea-Bissau, where it is spoken by large numbers of the population. Also present in southern Senegal, this creole language is a combination of mostly Portuguese and several local languages.

**Haitian Creole.** Much of the lexical basis of this language comes from French vocabulary. Most Haitians speak only Creole, and it is increasingly taught in schools in Haiti alongside French.

Across Africa, society is rooted in an organization based on extended family and ethnic affiliations, as there are several thousand different ethnic groups in Africa. Linguistically, Africa is an impressive patchwork of many vernacular languages. In this collection, any one performer may have recorded in two or three different languages and, in addition to their mother tongue, speaks several other acquired languages.

**Jamaican Creole.** While English is the official language of Jamaica, most Jamaicans speak a localized form of English mixed with Jamaican slang, Creole, Spanish and other dialects. Alongside Jamaican Creole, the language most commonly spoken at home, children learn English at school as a foreign language.

**Kongo.** Language spoken by the Kongo peoples living in Angola, the Democratic Republic of the Congo (DRC), Congo and southern Gabon.

**Lari.** Language of the Lari people, a subgroup of the Kongos living on both sides of the Congo River from its mouth to the cities of Kinshasa and Brazzaville.

**Mina.** Gbe language that is a subgroup of the Kwa languages spoken in Togo and Benin. It is the lingua franca in Lomé, the capital of Togo.

**Myene.** Bantu language spoken in Gabon.

**Principense Creole.** A Portuguese creole spoken by people in São Tomé and Príncipe. While the official language of São Tomé and Príncipe is Portuguese, residents also speak Angolar Creole and Forro Creole.

**Spanish.** Official language of Cuba. However, to this day, the descendants of enslaved Africans continue to speak Yoruba during Santería ceremonies.



## Music as a way of existing

As the cradle of humanity, Africa has always embraced a unique creative logic and esthetic in its artistic expressions. Africans taken into slavery in the colonies in the late 1400s came from Togo, Benin, Gambia, Guinea and other regions. They were of diverse ethnicity and spoke many dialects, yet shared a common language: music. Even when prohibited, music remained their only form of freedom. It offered a way of existing, maintaining their identities and ties with their native lands, and a form of communication. Music gave rhythm to long days of labour, evenings, festivals and religious rites.

However, African music was gradually “creolized” through contact with colonists and local populations. Popular European dances intermingled with percussion rhythms, transforming the country dance into the Cuban contradanza or Puerto Rican plena. In the 19th century, the waltz, polka and other bourgeois social dances spread to popular ballrooms frequented by Europeans and freed enslaved peoples. These ballrooms would give rise to the mento in Jamaica, the calypso in Trinidad and Tobago, the merengue in Haiti and the danzón in Cuba.

Tied to long-standing customs, music (together with language) represents one of the fundamental bases of traditional society in Africa. Its roots lie in the tales, legends and myths recounted by griots, who acted as storytellers, historians, musicians and philosophers and preservers of the collective memory rolled into one. Music is also central to daily labour, popular gatherings and sacred practices often immune to outside influences, allowing for successful transmission from generation to generation, as well as in the repertoire of today’s traditional artists, such as those heard in this collection.

## N’téné GUINEA-BISSAU

Singers **Sidó** and **Jean-Christophe Hoarau** Featured instruments **Djembe, cavaquinho, guitar, percussion** and **bass**

A very popular song in Guinea-Bissau, “N’téné” has been adapted here by the artist Sidó who now lives in France. He added lyrics that refer to his country’s troubled and painful history, as well as its mixed ethnicity: “My name is Africa. My heart is great and so is my suffering. My Black, white and interracial grandchildren suffer too.”

Since achieving independence in 1973, Guinea-Bissau has experienced several attempted coups. The early years of independence saw a one-party socialist regime that exercised a state monopoly over foreign trade. The country was thus closed off from the world, and few foreigners were able to enter Guinea-Bissau until the early 1990s. Chronic political instability has resulted in high levels of poverty.

## Bikilou ANGOLA / DEMOCRATIC REPUBLIC OF THE CONGO

Singer **Lulendo** Featured instruments **Sanza, tama** and **Peul flute**

Living in Paris as a refugee since 1982, Lulendo identifies as “Angolan African.” He composes music primarily for an African instrument known as the sanza, a small keyboard of metal blades attached to a resonating box (such as a gourd or tin can). Because it’s played with thumbs, in the West it is also known as a “thumb piano.”

The lullaby heard here is performed in the Kongo language spoken in the Democratic Republic of the Congo and northern Angola. While she is away, a woman places her youngest son in the care of her eldest daughter, who sings to stop her brother’s incessant crying. Their mother has gone out into the fields to look for crunchy crickets. To pacify her brother, she offers to give him the cricket head while promising to eat the less appetizing belly. This lullaby reminds us that almost half of all farm labourers in Africa are women, who are responsible for feeding their families.

## Day-0 JAMAICA / TRINIDAD AND TOBAGO

Singers **Agnès Akouakou**, **Jean-Christophe Hoarau** and **Nathalie Soussana** Featured instruments **Congas** and **guitar**

A forerunner of reggae, mento was the first music of Jamaican peasants. Often confused with calypso, it was considered a subversive genre and forced underground for nearly half a century. During that time, mento nevertheless continued to circulate in cities and the country, developing aspects similar to gospel and jazz. Included here is a traditional version in Jamaican Creole of a well-known classic popularized in 1954 by Louise Bennett. “Day-0” is also known as “The Banana Boat Song.”

This work song was originally sung by Jamaican dock workers loading crates of bananas into the holds of ships. When the job was finished in the wee hours of the morning, the foreman would inspect their work. The song is structured in the form of a call-and-response with several variations, some of which were perhaps improvised by the workers. Popular in Jamaica, as well as in Trinidad and Tobago, the best-known version is by Harry Belafonte. “Day-0” was used in the film *Beetlejuice* by American director Tim Burton.



4

Lóba

CAMEROON

Singers **Les Jumeaux de Masao, Jean-Christophe Hoarau, Louise Jaunet** and **Georges Seba** Featured instruments **Balafon, guitar, bass** and **percussion**

This song of religious inspiration is a call to conserve nature. It is from the repertoire of the Sawa people (known as “People of the Water”), a population composed of Bantu ethnic groups living across the provinces of Cameroon. Duala is their vernacular language. This version is performed by Masao Masu of Les Jumeaux de Masao, a group of performers and composers who carry on the male musical tradition of Ngos’ényengè (song of joy) and a female form of lamentation called Ngos’ésewé. The former is characterized by movements of the shoulders, arms and hips, while the latter is used in rites of widowhood. Les Jumeaux de Masao sing in the muninga style: one singer intones a key phrase one or more times, and the chorus repeats it.

“Lóba” is performed to honour Sawa ancestors during Ngondo, a festival that takes place in December, bringing together all the coastal peoples living on the banks of the Wouri River. For the initiated, it is an opportunity not only to commune with the water spirits but also to build harmony among the people. Giant canoe races are held during the festival, with rhythmic songs setting the pace for the paddlers. The song is accompanied by a mukenge, a double bell made of welded iron that is struck with a stick. The performer controls the resonance with the hand or chest.

5

Ninância

CAPE VERDE

Singer **Teófilo Chantre** Featured instruments **Cavaquinho, guitar** and **percussion**

Vitorino Chantre wrote the lyrics to this lovely lullaby, which is sung in the Creole language of the Barlavento Islands (known as "islands of the wind"), which form the northern tip of the archipelago. His son Teófilo composed the music in waltz rhythm, which is rare in most regions of Africa but common in Cape Verde. Home to an extensively mixed-race population, this country has long been a stopping point for ships from the four corners of the world. This has fostered ethnic and cultural intermingling and given rise to a wealth of musical influences.

“One, two, three, don’t go away; one, two, three, stay right here...” could be interpreted as a reference to the migratory nature of the Creole people since the 19th century. Today, there are more Cape Verde expats living abroad (many in the United States and France) than on the island.

6

Amina

GABON

Singer **Angélique M'Bemba** Featured instruments **Udu, bara, caxixis, Peul flute** and **balafon**

Amina is a clapping game common in many African nations as far away as Madagascar. Played in streets and schoolyards, the game is based on rhythm and coordination. Standing face-to-face, the children clap each other’s hands (one hand pointing up, the other pointing down then both forward before clapping one’s own hands three times). The action is accompanied by a series of meaningless onomatopoeias and assonances (similar to “fee, fi, fo fum...”). The two characters (Amina and Pascalina) are both young girls, one Black, and one white.

The version included here comes from Gabon, but there are many others, including: Amina, Amina tolé, Éléssiba, Éna aho, Aminatou sé Pascalina, Souma oué, Amizongo, Gismène, Essissékélé, Eouala zou, Eouala zou pin pin and Aminatou.

The musical arrangement uses the Peul flute, a transverse bamboo flute with three holes that was originally played by shepherds. The instrument has an unusual performance technique: the flutist activates their vocal cords while blowing to speak or sing into the instrument as it is played.

7

Kumandja

GUINEA-BISSAU

Singer **Sidó** Featured instruments **Balafon, djembe, bara** and **guitar**

This catchy song resonates in schoolyards throughout Guinea-Bissau. Children hold hands in a circle and respond to the leader while singing, “Kumandja, kumandja.” The leader then calls out the first name of a child who enters the circle, improvises a short dance and greets her classmates. When the next name is called, the first child returns to their place in the circle. The song continues until all the children have introduced themselves. In addition to being fun, this song socializes children and teaches them to respect their commitments: “We choose to be together in this large circle, and everyone agrees to stay until the end.”

In this version, the first names are feminine and correspond to the days of the week. Guinea-Bissau Creole, a mixture of Portuguese and Mandingo, is also spoken in Casamance, a southern Senegal region that was formerly a Portuguese colony. The song is in 6/8 time and accompanied by the balafon, a type of African xylophone.

8

Owanan bélé nana

GABON

Singers **Angélique M'Bemba** and **Nell M'Bemba** Featured instruments **Peul flute** and **kalimba**

This very short lullaby is an incantation intended to bring on sleep. It is sung by all mothers of Myene ethnicity, a group that lives in the central African country Gabon. The mother repeats the two musical phrases while gently tapping her baby’s bottom until they fall asleep.

9

Oyiri Marie

BURKINA FASO / IVORY COAST / GHANA / GUINEA

Singer **Dramane Dembélé** Featured instruments **Ngoni, bara** and **kayamb**

“Oyiri Marie” is an excerpt from a tale young girls tell one another as their hair is being braided. The tale tells the story of Marie, a skillful hairdresser married to a man who turns into a lion when he hunts. To keep his secret, they live far from villages. Every time the lion-man returns from the hunt, he calls out, “Oyiri Marie, oyiri Marie, oyiri oyiri Marie,” to let his wife know that he has returned. If Marie is with a client, the client must respond, “Oun koun dan wo Marie, oun koun dan wo Marie, oun koundan koundan wo Marie” (“Braid my hair, Marie, keep braiding my hair, Marie”), to prove they are not afraid of the lion-man. If they do, they will be showered with gold and silver. If the client does not sing, however, the lion devours them.

African women have been braiding one another’s hair since time immemorial, no doubt to encourage mutual care. As soon as a daughter is born, women perform rites pertaining to the styling of hair. Girls learn to braid each other’s hair at a very young age. In many communities, the top of the skull represents the seat of the soul, so hairstyles correspond to various stages in life, such as birth, marriage and death. Beyond beauty, hairstyles express family and social hierarchy. They provide information about status, age, religion, ethnicity, wealth and more. The practice of shaving the hair of enslaved Africans on the pretext of hygiene was, in fact, a means of eliminating individual identity and mutual respect.



## 10 Kùkũē CAMEROON

Singers **Les Jumeaux de Masao, Jean-Christophe Hoarau** and **Louise Jaunet** Featured instruments **Guitar, bass** and **percussions**

This song accompanies a Cameroon owl game danced in the moonlight. Every village has a meeting place for young people where they play mbang (a clapping game), hide-and-go-seek and ebangando, each with its own specific song. The ebangando is a token—often a palm nut or pebble—used as part of this circle dance. Young boys and girls hold hands, and the mulemba (leader) stands in the middle of the circle. The player with the token must pass it to a neighbour without the mulemba noticing.

As they sing, the players move their bodies up and down while continuing to hold hands. The mulemba's concentration and skill are put to the test as they try to locate the token and thereby, earn the right to return to the circle. When the mulemba identifies the person with the token, he or she becomes the new mulemba, and the game continues.

## 11 Gandú ê SÃO TOMÉ AND PRÍNCIPE

Singer **Ana Maria Veiga Mendes Ferreira** Featured instruments **Peul flute** and **guitar**

This beautiful lullaby comes to us from São Tomé and Príncipe, one of Africa's smallest countries. Sung in Forro, a Portuguese-based creole, it tells the story of a shark, king of the sea, who has swallowed a fisherman's hook and is pleading for help.

This is a maritime version of Aesop's fable "The Lion and the Mouse" in which a lion, caught in a net and unable to free itself, is saved by a mouse who gnaws through the captive's cords. Here, the mighty shark calls to the little fish, proving that being small also has its advantages.

## 12 Papa Danmbala HAITI

Singers **Syrielle Guignard, Jean-Christophe Hoarau** and **Fabrice Thompson** Featured instruments **Guitar** and **double bass**

In Vodou, Danmbala, the snake god, is a positive force that inhabits springs and rivers. He holds a high place among ancient and benevolent Vodou spirits, known as loas, which participate in a rite called Rada that was first practice in what is now Benin. Danmbala does not talk but whistles, and slithers rather than walks.

Because Danmbala is white, offerings to him must be of that colour: an egg on a pile of flour, corn syrup or white chickens, for example. Danmbala is a creative loa, the source of peace and tranquility. In the Vodou religion, he guides the spirit, intellect and cosmic balance. He is one of the oldest representations of the universe, imbued with wisdom, justice and generosity of spirit.



Song selection, explanatory notes and vocal coordination **Nathalie Soussana** Illustrations **Judith Gueyfier** Producer, arranger, recording, mixing and mastering **Jean-Christophe Hoarau** Musicians **Bakary Diarra** (balafon), **Dramane Dembélé** (bara, caxixis, congas, djembé, Peul flute, ngoni, tama and udu), **Jean-Christophe Hoarau** (bass, bongos, cavaquinho, double-bass, guitar, kalimba, kayamb and percussions), **Fabrice Thompson** (congas, triangle, udu) and **Lulendo** (sanza) Singers **Teófilo Chantre**, **Dramane Dembélé**, **Syrielle Guignard**, **Lulendo**, **Les Jumeaux de Masao**, **Sidó**, **Agnès Akouakou**, **Dayeline Alvarez**, **Christine Barretta**, **Jean-Christophe Hoarau**, **Louise Jaunet**, **Ana Maria Veiga Mendes Ferreira**, **Angélique M'Bemba**, **Nell M'Bemba**, **Michèle Moreau**, **Georges Seba**, **Nathalie Soussana** and **Fabrice Thompson** Design **Catherine Ea** and **Stephan Lorti** for **Haus Design** Translation from French to English **Hélène Roulston** and **David Lytle** for **Service d'édition Guy Connolly** Copy editing **Ruth Joseph**

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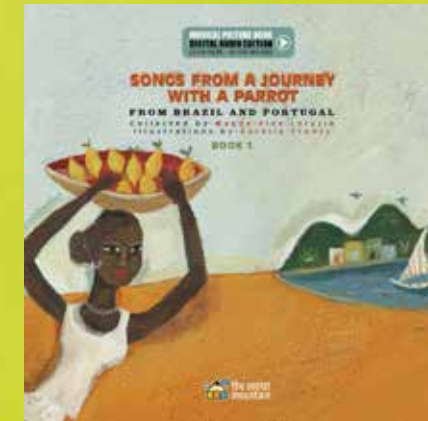
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# Songs in the Shade of the Cashew and Coconut Trees

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An enchanting collection of 12 traditional songs that pays homage to the rich cultural heritage and multilingual communities of West Africa and the Caribbean. Stories about children playing in the schoolyard at recess, sisters braiding each other's hair at the beach, and parents dancing and singing late into the night mesh together thanks to the music. A wide array of styles—nursery rhymes from Gabon, lullabies from Cape Verde, rumbas from the Congo, work songs from Jamaica—are all performed exquisitely by men, women, and children in more than thirteen languages. Luminous artwork and homegrown instruments, such as the djembe, cavaquinho and Peul flute, round off this wonderful celebration of history, language, and culture. Lyrics appear transcribed in their original language and translated to English, followed by a world map and extensive notes describing the cultural background of each song and a world map.

- |   |                                                                  |   |                                       |    |                                                                        |
|---|------------------------------------------------------------------|---|---------------------------------------|----|------------------------------------------------------------------------|
| 1 | <b>N'téné</b><br>GUINEA-BISSAU 1:34                              | 5 | <b>Ninância</b><br>CAPE VERDE 1:20    | 9  | <b>Oyiri Marie</b><br>BURKINA FASO / IVORY COAST / GHANA / GUINEA 1:49 |
| 2 | <b>Bikilou</b><br>ANGOLA / DEMOCRATIC REPUBLIC OF THE CONGO 1:54 | 6 | <b>Amina</b><br>GABON 1:16            | 10 | <b>Kũkũ ē</b><br>CAMEROON 2:38                                         |
| 3 | <b>Day-O</b><br>JAMAICA / TRINIDAD AND TOBAGO 1:05               | 7 | <b>Kumandja</b><br>GUINEA-BISSAU 1:21 | 11 | <b>Gandú ê</b><br>SÃO TOMÉ AND PRÍNCIPE 1:48                           |
| 4 | <b>Lóba</b><br>CAMEROON 3:17                                     | 8 | <b>Owanan bélé nana</b><br>GABON 0:56 | 12 | <b>Papa Danmbala</b><br>HAITI 3:09                                     |

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